NATIONAL HERITAGE FELLOWSHIPS

National Endowment for the Arts

Smithsonian Institution

Continental Telecom Inc.

On the occasion of the awarding of the Fellowships
And the exhibition at the National Museum of American History

THE PUBLIC/PRIVATE PARTNERSHIP

Through the creation last year of the National Heritage Fellowships, the Folk Arts Program of the National Endowment for the Arts honors America's finest traditional artists and artisans. The Smithsonian Institution, through its annual Festival of American Folklife and an exhibition in its National Museum of American History, provides the setting where the contributions of these outstanding artists can be recognized.

This year, through the Endowment's Office of Private Partnership, Continental Telecom Inc. (CONTEL), a national diversified telecommunications corporation, has joined with the Endowment and the Smithsonian Institution and has assisted with both financial and in-kind services to bring the National Heritage Fellows to the attention of a wider, national audience.

The three partners have worked together to expand the celebration surrounding the awards ceremony, the performances, craft demonstrations and the exhibition of the artists' work in the Nation's Capital. The goal of the partners in this effort is to tell the story of the exemplary master folk artists who have received the National Heritage Fellowships -- a story of achievement that parallels the history of this country and has helped build our diverse and vital cultural heritage.

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OUR NATION'S HERITAGE

One of this nation's greatest treasures is our rich and varied traditional heritage -- a heritage forged from the ways and customs of the many different peoples who settled our land. This proud heritage has been preserved and passed down throughout our history by traditional artists and crafts people. Engraved in their artistic traditions, in their wood carvings, pottery and quilts, in their spirituals, fiddle tunes and tall tales is the legacy of the American experience.

It is this wealth of cultural achievement that the Folk Arts Program of the National Endowment for the Arts celebrates through its National Heritage Fellowships. Each year the Folk Arts Program recognizes and honors some of the many master traditional artists who have contributed to the shaping of our artistic traditions and to the preserving of our cultural diversity and vitality. Each year the National Endowment for the Arts pays tribute to the traditional artistry that embodies our cultural past and gives continuity and meaning to our present and future.

The series of events surrounding the awarding of the second annual National Heritage Fellowships -- the exhibition at the Smithsonian Institution National Museum of American History (June 23 - September 5), the awards ceremony and concert at the Departmental Auditorium (8 p.m., June 25), and the National Heritage Fellowships Program at the Smithsonian Institution 17th Annual Festival of American Folklife (June 23 to 27) -- has been made possible through the collaboration and cooperation of the National Endowment for the Arts, the Smithsonian Institution, and Continental Telecom Inc.

AWARDEES
NATIONAL HERITAGE FELLOWSHIPS
1983

Sister Mildred Barker	*Shaker Singer* **Poland Springs, Maine**
Rafael Cepeda	*Bomba and Plena Musician/Dancer* **Santurce, Puerto Rico**
Ray Hicks	*Appalachian Storyteller* **Banner Elk, North Carolina**
Stanley Hicks	*Appalachian Instrument Maker/ Storyteller/Musician* **Vilas, North Carolina**
John Lee Hooker	*Blues Guitarist/Singer* **San Carlos, California**
"Papa" Mike Manteo	*Italian-American Puppeteer* **Staten Island, New York**
Narciso Martinez	*Texas-Mexican Accordionist* **San Bonito, Texas**
Lanier Meaders	*Southern Potter* **Cleveland, Georgia**
Almeda Riddle	*Anglo-American Ballad Singer* **Green's Ferry, Arkansas**
Simon St. Pierre	*French-American Fiddler* **Smyrna Mills, Maine**
Joe Shannon	*Irish/American Uilleann Piper* **Chicago, Illinois**
Alex Stewart	*Cooper/Woodworker* **Sneedville, Tennessee**
Ada Thomas	*Chitimacha Indian Basketmaker* **Charenton, Louisiana**
Lucinda Toomer	*Afro-American Quiltmaker* **Columbus, Georgia**
Lem Ward	*Decoy Carver* **Crisfield, Maryland**
Dewey Williams	*Black Shape Note Singer* **Ozark, Alabama**

SISTER MILDRED BARKER

Shaker Hymn Singer

Poland Springs, Maine

Sister Mildred Barker is the principal conservator of the Shaker song tradition.

The Shaker sect traces its lineage back to the Camisards, a Protestant group who foretold the coming of God's Kingdom. Ann Lee, the leader of the group in England, came to the New World to escape religious persecution in 1774, and founded a Shaker community in upstate New York. The religious and social contributions of the United Society of Shakers to American culture are widely acknowledged. The Shaker concern for the aesthetic dimension of life has revealed itself in social behavior, furniture, architecture, textiles, signage, dance, narrative, and song.

Shaker hymnody borrowed widely from the Anglo-American folk song tradition. As the music Shakers knew and loved best, these traditional tunes met one of their major aesthetic criteria: helping members to "unite" in worship.

Born in 1897, Sister Mildred Barker is now the spiritual leader of the Shaker Society in Maine. She is a person of remarkable musical gifts with a fine musical memory and a thorough knowledge of the Shaker repertory and song style. She also knows how to pantomime Shaker hymns, a custom practiced by few Shaker singers today.

The services of Sister Mildred Barker have been outstanding in fostering the song tradition of the Shaker community, documenting it for posterity, and sharing it freely with the outside world.

RAFAEL CEPEDA

Bomba and Plena Musician and Dancer

Santurce, Puerto Rico

Rafael Cepeda is known in Puerto Rico as the patriarch of the bomba and plena, two of the island's best known traditional musical forms.

The bomba grew out of the colonial African slave experience. In its style of drumming, singing, and improvisational dancing, the bomba resembles several other West African-derived music and dance forms in the New World. The plena emerged as a local popular music around the turn of this century. Its spontaneously invented texts with group refrain, one-step dancing, and lively rhythmic drive brightened many a social occasion among the coastal Blacks. Rafael Cepeda, his grandfather, great-grandfather, and now his wife and children have all contributed greatly to making bomba and plena important symbols of Puerto Rican identity.

In recent years, don Rafael, his wife, dona Caridad Brenes de Cepeda, his three daughters, eight sons and their families have performed together as "La Familia Cepeda." They have toured extensively in Puerto Rico, the United States, and Europe, bringing their art to an immense international audience. Rafael Cepeda has written more than 600 compositions, many of which appear on commercial recordings. Through his dedication to the bomba and plena, don Rafael has insured that this paramount expression of the Afro-Puerto Rican experience will be carried into the future.

RAY HICKS

Appalachian Storyteller

Banner Elk, North Carolina

Ray Hicks is considered one of the best tellers of Jack tales and ghost stories in the United States.

A mountain farmer from North Carolina and cousin of Stanley Hicks, Ray Hicks tells traditional fairy tales and legends that date back hundreds of years. "Used to be," he says, "whenever we had a long, slow job to be done, like a cornhuskin' or something, we'd just gather all the young 'uns around and put them to work. Then's when we'd tell the old tales about Jack. Why, them kids would work for hours and never a sound out of them, long as I'd keep telling them tales."

The "Jack" in Ray Hicks' Appalachian tales is the same Jack who climbed the beanstalk and killed the giant, the hero of a cycle of ancient tales of magic and adventure known throughout Europe and around the world. When the Jack tales were transplanted by immigrants to the New World, they were adapted to fit the experiences of the Appalachian mountain farmer. The tales took on the new characters, local place names and adventures that were part of everyday life in the region. For generations, these folk tales have been passed down through word of mouth by the Hicks family of Beech Mountain.

Through his masterful storytelling, Ray Hicks has played a major role in preserving and perpetuating one of humankind's most ancient and venerable art forms--the spoken narrative.

STANLEY HICKS

Appalachian Instrument Maker, Musician and Storyteller

Vilas, North Carolina

Instrument maker, singer, dancer, musician and storyteller, Stanley Hicks is a fine representative of the family folklore traditions of Appalachia.

Born in 1911, Stanley Hicks was raised on his parents' farm in Watauga County, North Carolina. He possesses an unswerving devotion to the traditional ways and customs that his parents passed on to him from earlier generations of the Hicks and Harmon families of Beech Mountain. "You know, back in them days," he says, "we made a lot of stuff. My grandpa made the first pair of shoes I ever wore. He was a shoemaker, made dulcimers, banjos, shoes, anything. . .Daddy sharpened mill rocks and made mills and made banjos and dulcimers."

Like his father, Stanley Hicks tells traditional stories and makes finely crafted banjos and dulcimers. Walnut and cherry for the musical instruments come from trees that grow on the ridge of his mountain farm. "I made my first banjo when I was 15 years old and I've made them off and on ever since. We used to use cat hides for banjo heads. Now I use groundhog hides on mine."

He sings the old ballads, too, and when he finds himself unable to sit still any longer, he leaps up to dance in the flat-footed "jumping jack" style he learned long ago.

For Stanley Hicks, to preserve these old traditions is to carry forth the spirit and heritage of his forebears. "Here's my dad's dulcimer. There's his dulcimer he built years ago--it still lives, it's still here. And same way by myself, when I'm gone, there's some of my stuff for the young 'uns...you know, it still lives."

JOHN LEE HOOKER

Blues Guitarist and Singer

San Carlos, California

The music created by John Lee Hooker makes an essential statement about the development of the blues.

Born in Clarksdale, Mississippi, in 1917, John Lee Hooker learned to play the guitar from his stepfather, a Louisiana blues guitarist. At an early age, he joined other Delta bluesmen performing at levee camps, bars and fish frys. Even in those days, his heavily percussive guitar style and dark, powerful vocals were unique among local musicians. At 14, John Lee Hooker ran away from home, and eventually joined other southern Blacks seeking war industry jobs in the urban North. Settling in Detroit, he adapted his musical style to suit the changing times and the new urban landscape.

The extensive repertoire of this post-war bluesman includes early "field holler" forms as well as later styles such as "boogie" and "rhythm and blues." In 1948, John Lee Hooker made his first recording, "Boogie Chillen," playing an electric guitar in a new "boogie" style. The success of this song and subsequent recordings led to his being called "King of the Boogie" and being credited with putting the "rhythm" in "rhythm and blues." Many early "rhythm and blues" and "rock and roll" bands were inspired by John Lee Hooker's stomping and soulful blues. His guitar licks continue to be found in the standard repertoire of contemporary bands.

MIGUEL "PAPA" MANTEO

Sicilian-American Puppeteer

Staten Island, New York

Miguel Manteo is a master Sicilian-American puppeteer.

For over a century, five generations of the Manteo family have preserved the traditional opera dei pupi, a unique form of Sicilian marionette theater dating to the early 19th century. With life size marionettes, the Manteos perform episodes from "Orlando Furioso," a 16th century chivalric epic written by the Italian poet, Ludovico Ariosto.

Miguel Manteo is the head of the marionette troupe, and like his father and grandfather, he holds the treasured title "Papa." He proudly carries forth a family tradition that began with his great-grandfather, who started a marionette theater in Cantania, Sicily. In 1900, Papa Manteo's grandfather, Agrippino, brought the theater to Argentina and then to New York City in 1919. In keeping with the Sicilian tradition, the family performed all 394 episodes from the "Orlando" cycle, taking 13 months of performances to complete the medieval saga of Charlemagne and his knights.

Today, the Manteo Sicilian Marionette Theatre is the last surviving production of its kind. Papa Manteo continues to make and repair the dragons, ogres and knights in shining armor. He proudly states, "You know, you can call me a very good tailor, but not in textiles--metal! And I can make a beautiful suit." Papa Manteo also creates the dialogue for the marionettes, speaking in il dolce idioma, a rare form of theatrical Italian. Papa's sister, Ida, paints the sets by hand and sews the silk and velvet gowns for the marionette heroines. Manteo's brothers, sons and daughters help to operate the several hundred marionettes used in the "Orlando" cycle. Papa Manteo says of his father and the marionettes, "That was his life, and it seems to me that he left that tradition to us. We love our marionettes. You see all what you see here? We're all fanatics about the marionettes."

NARCISO MARTINEZ

Texas-Mexican Conjunto Accordionist

San Bonito, Texas

In the first decades of this century, a new musical tradition emerged in the region stretching from San Antonio southward through the Rio Grande Valley to the city of Monterrey in northern Mexico. Given the name musica nortena ("northern music") in Mexico and conjunto and "Tex-Mex" in Texas, it rose to regional popularity on the crest of the recording industry's swift rise to prominence in the 1930s. Pivotal to conjunto music's development during this period was Texas-Mexican accordionist Narciso Martinez.

Also known as "Don Chicho" and "El Huracan del Valle" (The Hurricane of the Valley), Narciso Martinez developed a distinctive sound and style forged from the instruments and dances of his Mexican forebears and the Central European settlers who immigrated to the area in the late 19th century. Narciso Martinez's musical output and longstanding popularity among Texas-Mexican audiences is unsurpassed. Through his original compositions and lively accordion style, he has inspired generations of people throughout the United States and Mexico.

LANIER MEADERS

Southern Potter

Cleveland, Georgia

Lanier Meaders is one of the finest, traditional folk potters still active in the United States.

He represents the second generation of potters in a family that took up the craft in 1893 in the foothills of White County, Georgia. Historically, his community of Mossy Creek has been one of the largest pottery centers in the South, supporting more than 70 potters since the 1820s. Lanier Meaders still practices the alkaline-glazed stoneware tradition characteristic of the area. He works largely within the tradition of pre-industrial technology that includes a foot-powered treadle wheel and a wood-fired "tunnel" kiln.

Born in 1917, Lanier learned his craft from his late father, Cheever Meaders, a highly skilled potter. The Meaders were production potters, producing the utilitarian wares such as churns, whiskey and molasses jugs, crocks and pitchers that were needed by their north Georgia farming neighbors. These wares were made from a sturdy, high-firing stoneware clay glazed with the wood-ash and lime glazes distinctive of the Deep South.

After his father's death in 1967, Lanier Meaders worked hard to keep alive the regional pottery tradition of his forebears. His vibrant earth-brown, olive green and rusty-grey glazes and strong, straightforward shapes attest to the subtle interplay between functional need and aesthetic creativity that lies at the core of folk art expression. His face jugs, a tradition partly of African influence found in the region since the mid-19th century, have become ever more sculptured and demonstrate the wit common to so many country people.

Lanier Meaders says of his tradition, "I could no more stop this than I could fly an airplane. All of my movements, all of my work that I've done all my life has led straight to this place right here. And every time I come about it, I get just a little bit deeper into it."

ALMEDA JAMES RIDDLE

Ozark Balladry

Green's Ferry, Arkansas

Almeda Riddle is the great lady of Ozark balladry. She once listed a hundred songs that she could call to mind right then, and then added that she could put down another hundred if she had the time. She is always surprising; her retentive memory periodically churns up yet another stunning song, generally in response to a particular set of circumstances or in answer to an enthusiastic audience reaction. She especially likes the old ballads, or narrative songs, many of which date back to the middle ages. Her stock of hymns ranges from the tried and true to the rare and special, and she has recorded some of the most elegant versions known of such classic children's songs as "Frog Went A-Courting" and "Go Tell Aunt Rhody."

Almeda Riddle--who prefers to be called "Granny"--was born in 1898 and has spent most of her life in White or Cleburne County, Arkansas. These are foothill counties, not deep in the Ozark hills, and Granny thus did not grow up in an isolated neighborhood. Her father's work with the railroad necessitated frequent moves; for this reason she was educated mostly at home by her parents. Her father was especially interested in her musical training, and Granny learned to read musical notation before she could read books. He also taught her the principles of harmony and to accompany songs on the fiddle and parlor organ. He worried sometimes that the old British ballads his precocious daughter was learning "by ear" would keep her from practicing the more conventional musical techniques.

Granny's singing style, she claims, was strongly influenced by her father, yet it is difficult to imagine a man's voice performing the falsetto leaps, breaks, and decorations that are such an intrinsic part of her singing style. They seem to come from an attempt to keep the volume rock-steady, so that she does not allow her notes to trail off but cuts them sharply. Some people describe her as "singing at the edge of her voice." Her singing is not rigidly rhythmic, but she displays a strong sense of pulse, which she often marks with her right hand as she sings. She always sings without instrumental accompaniment in the old a cappella style of the southern mountains. She is a true national treasure and a true daughter of the Southern Uplands from which so much of our musical heritage has come.

SIMON ST. PIERRE

French-Canadian Fiddler

Smyrna Mills, Maine

Simon St. Pierre is the acknowledged master of a vast repertoire of French-Canadian dance music.

Born in Quebec into a French-Canadian family of fiddlers, Simon St. Pierre started playing the fiddle at an early age, learning from his grandfather, father and four brothers. In his early teens, he began working in logging camps and living in bunkhouses in the northern woods. Music was a favorite pastime for the lumberjacks during the long winter nights and every bunkhouse seemed to have at least one fiddler with a good repertoire of French tunes. In the logging camps, Simon St. Pierre traded tunes with musicians from across eastern Canada. In the late 1950s, he moved to Aroostook County, Maine, where he continues to work as a lumberjack in the small village of Smyrna Mills.

An outstanding musician, Simon St. Pierre is particularly skilled in rendering the old reel and two-step dance melodies, as well as some very rare French-Canadian waltzes. He accompanies many of his tunes with the intricate foot clogging, frapper du pied, commonly practiced by French-Canadian fiddlers. Simon St. Pierre's music is still deeply rooted in the family and community traditions where it first began among the French in Canada.

JOE SHANNON

Irish-American Uilleann Piper

Chicago, Illinois

Joe Shannon is one of the last representatives of the "American" style of playing the uilleann pipes.

The bagpipe is one of the oldest types of musical instruments. A distinctively Irish version of the bagpipe, known as the union or uilleann pipe, emerged in Ireland in the early 18th century. These pipes were distinguished by a chanter with a range of two octaves and the use of a bellows instead of a blowpipe to inflate the bag. The elaborately ornamented style of playing the uilleann pipes requires great skill and dexterity.

Joe Shannon was born in County Mayo, Ireland in 1920. His family emigrated to Chicago in 1926, where he has lived ever since. Joe Shannon became interested in the pipes in his early teens. By then, the once great tradition of playing the uilleann pipes had almost completely died out in Chicago. One of the last remaining pipers was his uncle, Ed Mullaney, who gave him rudimentary instruction on this most difficult of traditional Irish instruments. Joe Shannon also listened avidly to the early recordings of famed uilleann pipers Patsy Tuohey and Tom Ennis, and from them he acquired the articulation, phrasing and drive that is characteristic of early 20th century Irish-American piping.

The virtuosity of Joe Shannon's piping is a dazzling source of wonderment to everyone who hears his music. He has kept alive a fragile musical tradition during a period when it might have been lost. The depth of his knowledge and his dedication to Irish traditional music can hardly be equalled.

ALEX STEWART

Appalachian Cooper and Woodworker

Sneedville, Tennessee

Alex Stewart is a 92-year-old master cooper.

Living in Hancock County, Tennessee, Alex Stewart is the third generation of his family to follow the coopering trade, an essential craft in the isolated, agrarian mountain community in which he was born and raised. His grandfather, Boyd Stewart, opened a cooperage in 1860. Alex Stewart's father, Joseph, took over the family trade in 1880 and passed the coopering skills down to his son.

Mr. Stewart makes the traditional cooper's wares: churns, barrels, buckets and piggins, all elegantly crafted and ingeniously joined, without using glue or nails. He cuts and seasons his own cedar in his small sawmill and forges tools in the blacksmith shop on his farm. "I've made all my tools--matter of fact, everything I've got. My grandfather, I learned this from him. He made everything--wheels, anything that could be thought about, he made it, and I got the pattern off of his. And my daddy, he worked at it as long as he lived. I've been doing it since I was old enough to do it--about 70 years."

In addition to coopering, Alex Stewart has been a chairmaker, blacksmith, basketmaker, musical instrument maker, bowl and rolling pin maker, and whittler. "I can make anything that can be made out of wood and I don't use nails or glue. It's better than the stuff you buy, and it makes me feel good, too." Mr. Stewart's skilled craftsmanship, his vast wealth of traditional wisdom, and his spirit of self-sufficiency have earned him the respect and admiration of his community and nation.

ADA THOMAS

Chitimacha Basketmaker

Charenton, Louisiana

Ada Thomas is the sole surviving maker of doubleweave basketry of the Chitimacha Indian tribe.

Before European settlement of the United States, the Chitimacha Indian tribe consisted of 17 bands living across Louisiana. They were hunters and fishermen, but above all, they had perfected the craft of basketry, taking it to a complexity and sophistication achieved by few other southern tribes. Chitimacha basketmakers took great pride in their workmanship. Their elegant split-cane baskets were intricately patterned with dyed strips of red, yellow and black into fanciful designs of nature. These designs, inspired by the local environment, bear distinctive names, such as "Rabbit Teeth," "Mouse Tracks," "Alligator Entrails" and "Blackbird's Eye."

By 1900, Chitimacha Indian lands had been drastically reduced. Today only a few Chitimacha Indians remain, most of them living on a 265-acre reservation at Charenton, Louisiana. As the changing agronomy destroyed the natural habitat that supported the cane and the plant material used for the natural dyes, Chitimacha baskets became increasingly rare.

Born in 1924, Ada Thomas learned the traditional Chitimacha basketweaving techniques from her grandmother when she was a young girl. During her middle years, Ada Thomas moved away from the Chitimacha reservation to work and raise a family. After years of inactivity as a basketweaver, Mrs. Thomas resumed her interest in the art after she moved back to the Charenton reservation. It is largely due to her skill and dedication that the artistic legacy of Chitimacha basketry is alive today.

LUCINDA TOOMER

Black Quiltmaker

Columbus, Georgia

Lucinda Toomer creates quilts that are outstanding examples of Afro-American artistry and spirit.

Born in 1890 on a cotton and peanut farm in Stewart County, Georgia, Lucinda Toomer has been quilting for almost 90 years. The oldest daughter of seven children, she learned to quilt from her mother when she was a young girl. "We just had a better time than we do now," Lucinda Toomer remembers. "Everything people had, they made." Made out of necessity, Lucinda Toomer's quilts are a striking blend of beauty and utility, Euro-American materials and form, and African and Afro-American conceptual design.

In sharp contrast to Euro-American quilts in which the primary design principles are order, symmetry and rigid repetition of motifs and patterns, Afro-American quilts are characterized by innovation and improvisation. Lucinda Toomer's strip quilts reveal the playful creativity and free-flowing variations on a theme that pervades other Afro-American art forms, including jazz and blues.

Maude Wahlman, scholar of Afro-American quilting, writes, "Her visual improvisations establish Lucinda as an artist in total control of her art form in the same way that thematic musical improvisations indicated master jazz musicians."

This emphasis on improvisation and the use of the strip pattern as a unit of design is strongly rooted in the African cultural aesthetic. Through her powerful quilt designs, Lucinda Toomer has captured and carried forth the heritage of her people.

LEM WARD

Chesapeake Bay Decoy Carver

Crisfield, Maryland

Lem Ward is a master decoy carver.

Decoy carving is an important regional folk craft along the coastal and inland waterways of North America, where it grew out of the need to lure wild birds to be killed for food. Designs and materials used in the carving and decorating of working decoys reflect the local needs of the decoy maker and the customs of his community.

Lem Ward and his brother, Steve, learned to carve working decoys from their father in the Chesapeake Bay community of Crisfield, Maryland. Trained as barbers, they began to create decoys in 1918 as a part-time occupation. By the 1930s, the Ward brothers had brought the distinctive Crisfield decoy type--flat bottom, exaggerated head shape, and simple painted patterns--to a new perfection. The Ward brothers continued to experiment with various decoy positions and shapes. They developed the technique of "stippling" the painted surface, and employed an impressionistic painting style to achieve a more life-like decoy. The quest for realism led Lem Ward in the direction of decorative bird carving. His central role in the transition from making working decoys to purely ornamental birds has brought him wide recognition.

Decoy carving is now a widely acknowledged decorative art form. Nevertheless, Lem Ward has never forgotten the community roots that characterize his traditional craft. As he said, "...it is important to the carver not merely to have something to carve, but to have something that he or she has lived with, that has been a part of his or her life or the experience of his daily adventures..."

DEWEY WILLIAMS

Black Sacred Harp Singer

Ozark, Alabama

Dewey Williams has played a major role in the preservation and promotion of the century-old tradition of Black Sacred Harp singing.

The tradition of Sacred Harp singing takes its name from the song book, The Sacred Harp, first published in 1844. This technique uses differently shaped note heads to designate the fa, sol, la and mi syllables and pitches of the musical scale. First developed in New England, Sacred Harp or shape note singing is now immensely popular in the Deep South, but southeast Alabama is the only region with a vibrant Sacred Harp tradition among Black Americans.

Dewey Williams first learned this vocal tradition from his grandparents. Later he studied with two Black singing schoolmasters. By 1938, at the age of 40, Dewey Williams was teaching singing schools, a profession to which he has dedicated himself since retiring from farming. He is able to key and sing the more than 500 songs in The Sacred Harp, in addition to the 77 songs in The Colored Sacred Harp, the only published collection of Black Sacred Harp compositions. Through his singing schools he has introduced hundreds of young singers to the rudiments of Sacred Harp singing.

Dewey Williams is honored and respected among all Sacred Harp singers for his 70 years of leadership and dedication to this sturdy and joyful American vocal tradition. His vivid personality, engaging enthusiasm for his music, and compelling vocal style have helped keep an important aesthetic tradition alive.

Photographs	Credits
Sister Mildred Barker	John V. Goff
Rafael Cepeda	Luis Reyes
Ray Hicks	Jack Schraeder
Stanley Hicks	Carroll Reece Museum Johnson City, Tennessee
John Lee Hooker	Marina Fusco
"Papa" Mike Manteo	Martha Cooper
Narciso Martinez	Carlos Chavez Chamizal National Memorial El Paso, Texas
Lanier Meaders	John Burrison
Almeda Riddle	Robert Yellin
Simon St. Pierre	Joe Pfeffer
Joe Shannon	Mick Moloney
Alex Stewart	Robert Kollar
Ada Thomas	U.S. Department of Interior Indian Arts and Crafts Board
Lucinda Toomer	Maude Wahlman
Lem Ward	Historical Society of Talbot County, Maryland
Dewey Williams	Hank Willett

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National Heritage Fellowships are open to exemplary master folk artists and artisans who are nominated by one or more citizens for the one-time only awards. Qualifying criteria are authenticity, excellence, and significance within a particular artistic tradition. Those nominated should have a record of ongoing artistic accomplishment at a level which would make them worthy of national recognition. Selection of the fellows is by peer panel review from among those nominated.

For information about nominating a folk artist or artisan for the Fellowship Program, write:

National Heritage Fellowships
Folk Arts Program
1100 Pennsylvania Avenue, NW
Washington, D.C. 20506